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The Swallow's Song : Canto de la Golondrina

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Editor

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Composer

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SWALLOW'S SONG

No 15

CARL BOHM

Op. 270

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Bohm

The Swallow's Song

Canto de la Golondrina

Edited by Henry S. Sawyer

CARL BOHM, Op. 270

Andantino con espressione. ♩ = 84

The musical score is written for piano and consists of five systems of music. The first system begins with a treble and bass staff in 3/4 time, key of B-flat major. The bass staff has a *p dolce* marking. Fingerings are indicated for several notes. The second system continues the piece with a *p* marking in the bass staff and a *f* marking in the treble staff. The third system features a *p* marking in the bass staff. The fourth system has a *f* marking in the bass staff. The fifth system is divided into left hand (*l.h.*) and right hand (*r.h.*) parts, with a *mf* marking in the right hand. The score concludes with a final cadence in the bass staff.

This page of musical notation is for a piano piece, featuring six systems of staves. The notation includes various musical elements such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The piece begins with a right-hand (r.h.) marking in the first system. The first system includes a crescendo (cresc.) marking and a forte (f) dynamic. The second system includes a mezzo-forte (mf) dynamic. The third system includes a forte (f) dynamic and a mezzo-piano (mp) dynamic. The fourth system includes a mezzo-piano (mp) dynamic. The fifth system includes a piano (p) dynamic. The sixth system includes a forte (f) dynamic. The notation is written in a standard musical notation style, with notes, rests, and dynamic markings clearly visible. The piece concludes with a double bar line and a key signature change to B-flat major.

15-4-2

The musical score is written for piano and consists of six systems of staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, slurs, and fingerings. Dynamics and performance instructions are indicated throughout the piece.

System 1: The first system begins with a piano (*p*) dynamic. The right hand features a series of eighth-note chords with fingerings 4, 3, 2, 1. The left hand plays a bass line with fingerings 5, 3, 4, 3, 2, 1. The system concludes with a *cresc.* (crescendo) instruction.

System 2: The second system continues the musical development. It includes a *f* (forte) dynamic in the right hand and a *pp* (pianissimo) *espr.* (espressivo) instruction in the left hand. The system ends with a *leggiere* (leggiero) instruction.

System 3: The third system features a *cresc.* (crescendo) instruction in the right hand and a *f* (forte) dynamic in the left hand. The notation includes various musical symbols such as notes, rests, slurs, and fingerings.

System 4: The fourth system begins with a *pp* (pianissimo) *doloroso* (dolorous) instruction. The right hand plays a series of eighth-note chords, and the left hand plays a bass line.

System 5: The fifth system includes a *cresc.* (crescendo) instruction in the right hand and a *ff* (fortissimo) dynamic in the left hand. The system concludes with a *Tempo I.* (Tempo I.) instruction.

System 6: The sixth system begins with a *ff* (fortissimo) dynamic and a *Cadenza* instruction. The right hand plays a series of eighth-note chords, and the left hand plays a bass line. The system concludes with a *poco rit.* (poco ritardando) instruction.

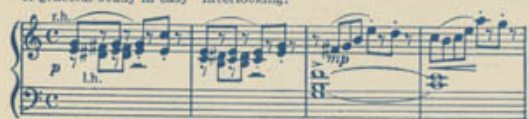
This page of musical notation is for a piano piece, likely in a minor key as indicated by the three flats in the key signature. It consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The piece begins with a *p* (piano) dynamic and features several changes in dynamics, including *f* (forte), *p*, *p* *tranquillo*, *f*, *p* *dolce*, *p* *tranquillo*, *rit.*, and *pp* (pianissimo). Performance instructions include *poco rit.*, *l.h.*, *sempre diminuendo*, and *rit.*. The notation also includes fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks (e.g., accents, staccato). The piece concludes with a *fine* marking.

15-4-4

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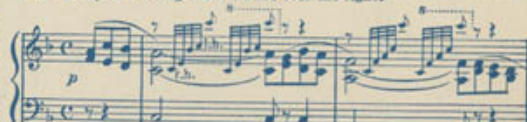
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